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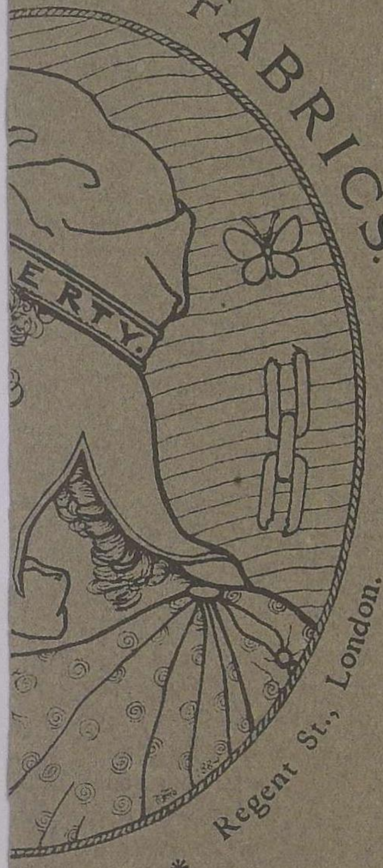

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THANA SILKS.

THE town of Thana, where the silk industry described in this article flourishes, is situate twenty-one miles north-east of Bombay, and is the head-quarters of the Thana district. In 1881 it had a population of 14,456. It is prettily placed on the west shore of the Salsette Creek, in wooded country, between the range of Salsette Hills on the west, and the steep picturesque Parsik Peaks on the mainland to the south-east. The fort, the Portuguese Cathedral, a few carved and engraved stones and several large reservoirs, are the only signs that Thana was once a great city.

An interesting feature in the silk industry of Thana is that it is entirely confined to the Christian community, who number nearly 1,100 souls. The native Christian Church of Thana has a long and eventful history, running back to the early years of the sixth century. The Nestorians of the sixth century were succeeded in the fourteenth by a Latin Church, and this in its turn gave way in the sixteenth century to the Missionary Churches of the Franciscans and the Jesuits, under the auspices of the Portuguese conquerors of Western India. The success of the Franciscan Mission has been ascribed in a great measure to the arts of force, but no such imputation attaches to the subsequent labours of the great Jesuit Apostle, St. Francis Xavier. The seventeenth century saw the decay of the Portuguese power in the East, but the vigour of the Inquisition long continued to be felt in the native Christian Churches, among which Thana was prominent. The first severe blow was struck by the rising Mahratta Power at the end of the seventeenth century, which, as it wrested one town after another from the Portuguese, either proscribed the Christian Churches or held out very strong inducements to the members to return to the fold of Hinduism. That the native Church of Thana in such circumstances should have rapidly dwindled away until it represented but a small portion of the community is not surprising, and when, in 1774, the town passed from the Mahratta to the British rule, the Christians were found a poor and despised sect, most of whom lived by silk weaving. Since that date the native Church has made considerable progress both in numbers and intelligence.

No silk is grown at Thana. There is, however, a large quantity of the *tassar*, or wild silk, available in the surrounding forests. It is a question for discussion among philologists whether the word *tassar* comes from the Portuguese *tecer* to weave. If it be proved to be so, then it might fairly be surmised that the wild or *tassar* silk cocoons were collected in the neighbourhood of Thana by the early silk weavers.

The earliest mention of the importation of silk to Kalyan B.C. 500 is found in the accounts of its trade with Ceylon, to which place copper, steel, ebony, and much cloth was sent, and *silk* cloves, caryophyllum, aloes and sandal-wood were brought.

Silk was also imported from Persia, with timber for house building, aloes, pepper, ginger, spices, and cotton cloth.

Palmya inscriptions of the middle of the second century (A.D. 133,141,246) show that merchants had a safe pass through Parthia. The details of this trade, perfumes, pearls, precious stones, cotton, *rich silk*, famous *silk* dyed with Indian purple (produced with cochineal) and embroidered with gold and precious stones, point to a close connection with India, and through India with China. Silks were made locally (A.D. 10—1260) and probably brought from Persia and China. In 1580, Thana was the seat of a great velvet manufacture; in 1583 there was in this town a great traffic in silk and silk cloths.

Silk weaving is at present (1884) carried on in Khatriali or the Weavers' Row, and in Tacelaria or the Weavers' Quarter. In the sixteenth century the making of Thana silks is said to have employed as many as 4,000 weavers, and as late as the eighteenth century the English congratulated themselves on being able to induce some Thana weavers to settle in Bombay. For many years the industry has been depressed. There are now only seven families of weavers working fourteen looms, which in ordinay years do not turn out more than £500 (Rs. 5000) worth of silks. Neither gold nor silver thread is worked into the silks. Plain silk

cloth for Hindu waistcloths or *pitambars* is woven to a small extent. But the special Thana silks are of two classes, silk with checked patterns, generally black and white, and apparently of European origin, and silks with very graceful geometric, apparently saracenic, designs in a great variety of colors. The soft tints and free lines of many of the patterns are much admired, and would come into general rise were it not that they cost from 40 to 50 per cent. more than Chinese and French silks.

The weavers (Catholic or Portuguese native Christians) hold a higher social position than the ordinary Salsette Christian fishers and husbandmen. They have the special name of Khatris and marry among themselves, and sometimes with such of the upper class of Christians as take service as clerks in Government offices. They seem to have no memory of their original country or caste. They believe that they were Musalmans before the Portuguese made them Christians, and though by intermarriage with other Christians they have lost much of their special appearance, it seems on the whole probable that before they were Musalmans they were Hindus of the Khutri caste, and of Gujrati origin. Judging from their appearance, they have a larger strain of European blood than any other Salsette Christians. They speak Portuguese at home and Marathi out of doors. Their houses are neat, clean and airy, generally of two stories. The looms and the reeling and sorting gear fill part of the verandah and one end of the front room on the ground floor, the rest of the room, which is of considerable size, is filled with a round table, chairs, a cot, well-made wooden boxes and cases, and displays a row of coloured prints round the wall, almost all religious, of Christ, the Blessed Virgin, and the Pope. They eat animal food daily, fish, poultry and mutton, and are regular though not excessive drinkers of palm juice and Mowha spirits. The men dress in European fashion, and the women in the Muratha robe and either the Hindu bodice or a European jacket. They are generally neat and clean in their dress, and on high days wear rich silk robes and much jewelry. Besides sorting, reeling, and spinning silk, the women of the weavers' families find time to sew their own, their husband's, and their children's clothes.

The Thana silk weavers keep Sunday as a day of rest. Besides Sundays, the chief holidays are Easter Day, Christmas Day, and New Year's Day. Their usual working hours are from seven to eleven, and from one to sunset. They never work by candle or lamp light. They have no trade guild. Boys do not in any way help their parents till they are fifteen years old. They are refined, gentle and kindly, courteous and frank, seldom guilty of crime, and fairly frugal. They teach their girls as well as their boys to read and write in the Government Anglo-Portuguese School. Their girls remain at school till they are thirteen or fourteen years old. Though the competition of cheap machine-made European and hand-woven Chinese silks has gradually driven their silks out of the best markets, they have not sunk into poverty, or even fallen to the level of unskilled labourers. The earnings of those who cling to silk weaving are small, but most of them have well-to-do relations, and they are in no way a suffering or a depressed class. Their education and the nearness of Bombay have helped many of them to better themselves by taking employment as clerks. Several families have settled in Bombay and prospered, and of those who have remained at Thana, from fifty to a hundred go daily to Bombay by train.

All the silk woven in Thana is bought raw in Bombay. It is of four kinds—superior Chinese, Basra (Bussorah), inferior Chinese, known as Ahmadabad, because Ahmadabad is its best market, and Persian. The superior Chinese is divided into three classes—*aval* or first, worth about £2 (Rs. 20) the pound; *doem* or second, worth about £1 18s. (Rs. 19); and *seom* or third, worth £1 16s. (Rs. 18). The Basra, which is also arranged into first, second and third quality, is worth from 18s. to £1 (Rs. 9 to Rs. 10), and the Ahmadabad or inferior Chinese and Persian from £1 2s. to £1 6s. (Rs. 11 to Rs. 13) the pound. Chinese *aval* or *doem* are used for the warp; Chinese *seom* and Basra are used for the weft of checked silks, and Ahmadabad for weaving plain silk waistcloths and robes. The weaver has seldom any stock of made goods. When the head of the family gets an order he goes to Bombay, and in the Bhoivada, near Bhuleshwar, buys from four to twenty pounds of raw silk from a Multan silk dealer. These dealers have generally considerable stocks of silk of the four leading varieties, some of it from China, and a less quantity from Bengal and Bokhara. Bokhara silk is more costly than Basra or Ahmadabad silk, and is seldom used by the Thana weavers. The Ahmadabad silk, which comes from China, is generally coarse and dirty, and is also obtained by the Thana weavers from the Multan dealers.

The raw silk is handed to the women of the weaver's family, who sort, reel and twist it. It is then dyed by the weaver himself, and the part intended for the warp sent to the Musalman warpers. When the warp is returned, the weaver arranges the loom and weaves. When the work is finished he hands the cloth to the customer from whom the order was received, or, when it was woven on his own account, he sells it to local customers who come to his house to buy, or if there is no local demand, he takes it to Bombay.

Bohoras and Parsis use the checked silks for women's garments. Some of the geometric patterns are much admired by Europeans for dresses, and by Parsis for trousers, and have a small but fairly steady sale. Except that the demand for Hindu waistcloths is briskest during the marriage season (November—May), the demand for Thana silks is fairly uniform all the year round.

The Thana silk weavers seldom employ hired labour at their own houses. When they do they pay the weaver from 8s. to 10s. (Rs. 4 to 5) a piece of fifteen yards long by eighteen inches broad. This represents about twelve days' weaving, or a daily wage of from 7½d. to

1s. (5 annas to 8 annas). The Musalman warper is paid 2s. (R. 1) for warping enough for a couple of *tanis* or one piece or *taga* of from fifteen to twenty-five yards.

To sort and reel the silk, a skein is moistened and thrown round the *pitara*, a rough circular bamboo cage about four feet across and two feet deep. In the centre of the cage is a rod about two and a half feet long. About three inches from each end of this rod, that is about two feet apart, are fastened six spoke-like pieces of narrow bamboo about a foot and a half long. The ends of the two sets of spokes are tied together with cords, and the skein of silk is thrown over the cords. In reeling and sorting the worker, who is generally a woman or a girl, sits to the left by one side of the cage on a stool. On the ground by her right side lie one or two reels with long handles and points. She sets the bottom of the central rod of the cage in a porcelain-cup or in a smooth cocoa-nut shell, picks out the end of the hank, ties it to one of the reels and lays the reel at her right side, the handle lying on the stool and the point balanced between the great toe and the second toe of her right foot. She spins the cage by whirling the top of its central rod by her left hand, and as the silk is set free, winds it on the reel by giving the handle of the reel a sharp rolling motion with her right hand and letting the point whirl between her toes. As the silk winds it passes across her left leg just above the knee. A band of cloth is tied to the knee, and as the fibre passes over the band, the sorter is said to be able to tell by the feel when the quality of silk changes. One hank of silk generally contains two or three qualities of silk. Each quality is wound on a separate reel. When the quality changes, the sorter breaks the fibre, and picking up a fresh reel or the reels to which the new quality belongs, joins the ends with her tongue, and goes on reeling till another change in quality takes place. After it is sorted, with the help of a small wheel or *roda*, the silk is doubled by winding fibres from two reels on to a bobbin or *thale* of hollow reed about the size of a cigarette. These bobbins are next arranged on the frame of the *rahat* or throwing machine. The throwing machine or *rahat* is in three parts. In the centre is the bobbin-frame or *sácha* with a central and two side uprights; about two feet behind the bobbin-frame is the great wheel or *grande-roda*, about two and a half feet in diameter and with a broad hollow rim; and about three feet in front of the bobbin-frame stands an upright conical reel or *sakumba*, about twenty-six inches high and eight inches in diameter. The central or bobbin-frame consists of a divided central upright and two side uprights, whose outer edges are cut into a row of eight notches. At right angles with the central upright, that is, parallel with the ground, a set of eight bobbin-holders are fastened about two inches apart. These bobbin-holders are round tapering steel rods or pegs about the size of a packing needle, which stand out three or four inches on either side of the central upright. Over the end of each of these steel rods a bobbin is drawn in shape and size like a cigarette. Each pair of bobbins is connected with the wheel by a cord which encircles its hollow rim. From the inner end of the axle of the wheel, a coir rope runs forward and is passed round the central rod of the high conical reel or *sakumba*. In working the machine the thrower sits on a low stool, and, as she turns the wheel, the cords pass round its rim, the bobbins twisting the two fibres into one, while the coir rope from the further end of the axle turns the reel. As the bobbins set free the fibres, the reel draws them through the two sets of eight notches on the outer uprights in the bobbin-frame between two round rods, which are marked off by rings of cords into sixteen compartments, so that as the long reel revolves sixteen hanks are wound round it, eight from each side of the bobbin-frame. When full the large conical reel is taken away and the silk is wound on a smaller reel of the same shape, called *sakumbi*, which measures eighteen inches long by seven in diameter. This yarn, which is known as double or *doutár*, is used in making some checked fabrics. But most of the yarn is again wound on bobbins, and a second time put through the throwing machine, so as to make the regular or four-fold, *chártár* yarn.

These processes do not differ from those in use in Yeola in Nasik, except that, in sorting, the silk passes over the sorter's left knee instead of through her fingers. The throwing machine is much smaller than the Yeola machine, and the reel is conical and upright instead of round and flat.

When the silk is twisted, the warp threads are sent to Musalman cotton weavers to be arranged for the warp. This costs 2s. (R. 1) ~~for~~ every thirty yards of warp. The next process is washing or bleaching. If the yarn is not to be dyed, it is washed in country soap and water. If it is to be dyed, it is first bleached by boiling it in an alkaline ley, a mixture of slaked lime and carbonate of soda. The silk is steeped in the boiling ley from ten to fifteen minutes, and must be carefully watched, as it spoils if it is kept too long. After boiling the yarn is washed, left in a solution of alum for one night, and again washed. The silk is now ready to be dyed. The dying appliances are simple: an ordinary brick fire-place, a copper cistern, and a stone-grinding mill.

In dyeing silks red, cochineal, *coccus cacti*, and pistachio galls, *pistachia verá*, in the proportion of one of cochineal to four of pistachio galls are powdered together and boiled in the copper cistern or dye-bech, and the silk is steeped and stirred in the mixture till it takes the required tint. The boiling mixture is then allowed to cool, and the silk washed several times and dried. If the colour is dull, the tint is brightened by dipping in lemon juice mixed with water. In dying orange, the silk undergoes the same processes as for red, except that in addition to cochineal and pistachio galls, the dye-beck contains a variable quantity of *isparuk* or *delphinium*. To dye lemon-yellow, silk is steeped in a hot strained solution of *isparuk* and impure carbonate of soda, and is then squeezed and dried. Though not itself yellow, this solution gives the silk a

yellow that does not fade by exposure to the sun. To dye green, yellow silk is steeped in indigo. For black, the silk is steeped in an infusion of myrobalans, and then, for three nights in *nachnee, eleusine corocana,* and a paste containing pieces of steel, then squeezed, steeped either in cocoa-nut oil or cocoa-nut milk, and washed in plain water. To dye purple, red silk is steeped in an infusion of myrobalans and dried without being washed. It is then steeped in a solution of sulphate of iron and washed. Another way of making a purple fabric is to use black silk for the warp and red silk for the weft. Silk is seldom dyed blue. When blue silk is wanted, the dye used is indigo, and the work is entrusted to Musalman indigo dyers, who are paid 2s. (R. 1) the pound. To dye tawny, yellow silk is boiled a degree less in the alkaline ley than for other shades. It is then taken out, squeezed, kept moist, and, without being washed, is plunged into a solution of dyers' *rottleria, Rottleria tinctoria,* and powdered alum in the proportion of fourteen of the rottleria to three of the alum, mixed with carbonate of soda and boiling water, quickly stirred and left to stand till the effervescence passes off. In this mixture the silk is steeped, stirred, and left to soak for about four hours. This is the most lasting of yellow dyes, but the process requires close attention.

Nine chief dye-stuffs are used in colouring Thana silks: carbonate of soda, country soap, alum, copperas, pistachio galls, *isparuk* or *delphinium,* myrobalans, rottleria, and cochineal. Of these, pistachio galls, *isparuk,* rottleria, and cochineal are brought from Bombay, the rest are purchased in Thana. The carbonate of soda is of three kinds: *pápad khos, keli khór* and *khári mali.* All of them come either from Sindh, where they are dug from the bottom of small ponds, or from Arabia. They are a mixture of the carbonate and sesqui-carbonate of soda and contain a variable quantity of silica, chlorides, and sulphates. According to the amount of impurity the price varies from about $1\frac{1}{2}$d. to 3d. (1 to 2 annas) a pound. The soap or *sábon* is country soap, chiefly made at Kapadvanj in Kaira, from the oil of the Bassia latifolia, boiled with an alkaline ley of *khór* and lime. It is sold in round pieces at about 2d. (1 1-3 annas) the pound. This soap is not suitable for fine work or for the toilet. The alum comes partly from Cutch or Sindh. The Cutch and Sindh alum has traces of iron, silica, and soda. The China alum is purer and better. Sindh and Cutch alum varies in prices from about $1\frac{1}{2}$d. to 2d. (1 to 1 1-3 annas) the pound, and China alum from about $1\frac{3}{4}$d. to 2d. (1 1-16 to 1 1-3 annas) the pound. The pistachio galls, buz-ganj, are brought from Persia and Kabul. Thana silk weavers obtain it from Bombay at 1s. (8 annas) the pound. The *isparuk,* the flowers and stalks of a kind of delphinium, is brought from Persia and Kabul. It is used solely in dyeing yellow, and costs from 9d. to 1s. (6 to 8 annas) the pound. Of the two kinds of Indian myrobalans, the chebulia myrobalan is the one generally used. It is the product of the *hirda* (*Terminalia chebula*), which grows in all the Sahyadri forests. The cost varies from 6s. to 7s. (Rs. 3 to Rs. $3\frac{1}{2}$) per maund. The *kapila,* or powder on the capsules of the dyers' rottleria, comes from Malabar, the Himalayas and Arabia. It costs from 1s. to 1s. 6d. (8 to 12 annas) the pound. After being washed or bleached and dyed, the warp silk is singed.

The next step is to make ready the loom. In this there are three processes, beddle filling, joining and arranging. In filling the beddle according to the pattern, the weaver passes the silk between the teeth of the reed or *phain* and through the loops in the cords of the different beddles. When the threads are passed through the reed and the beddles, they are tied behind the beddle frames in small bunches or clusters. The end of the warp is then brought and laid beside these bunches of silk, and, beginning with the right hand bunch, each thread is snapped and by a rapid twist knotted to one of the warp threads. When the joining is finished the threads are arranged through the whole length of the warp in accordance with their position at the beddles. The labour and cost of beddle-filling is generally avoided by leaving about six inches of the former warp behind the beddle, to which the new threads are attached.

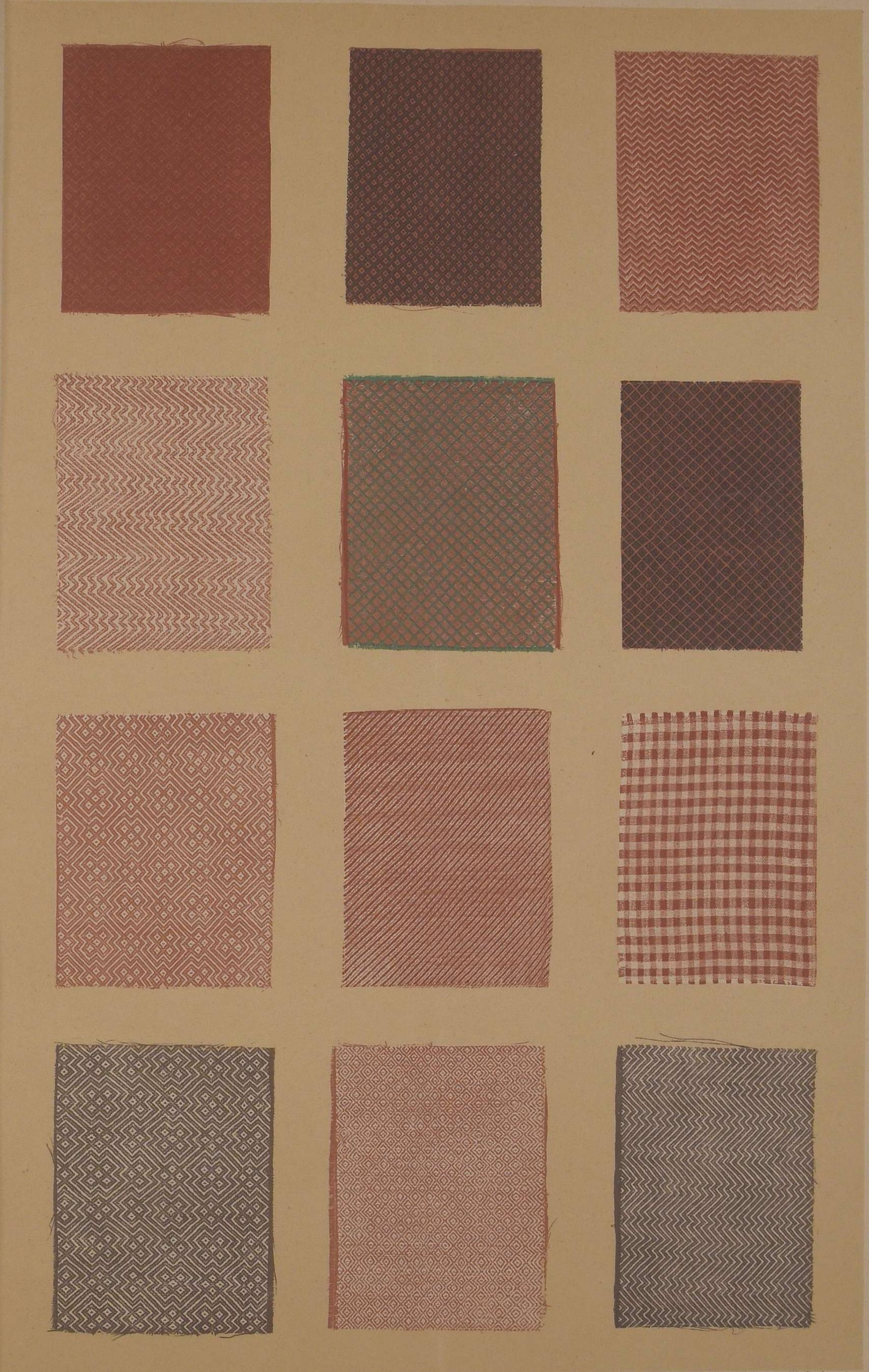
The Thana silk loom differs in no appreciable respect from the ordinary hand loom in use all over India, and a fair idea of its construction may be gathered from the illustration showing a Thana silk weaver at work. The dyeing processes have been described at some length as examples of the intrinsic simplicity of Indian dyeing methods.

Thana silks are sold by the piece, at the rate of Rs. 35 for a piece of 12 yards long and 24 inches in width. The same price is charged for a piece 15 yards long and 18 inches in width. If 50 pieces and upward are purchased an allowance of Rs. 2 on each piece is made.

B. A. GUPTE.

W. Griggs Photo-lith. London.

THANA SILKS.



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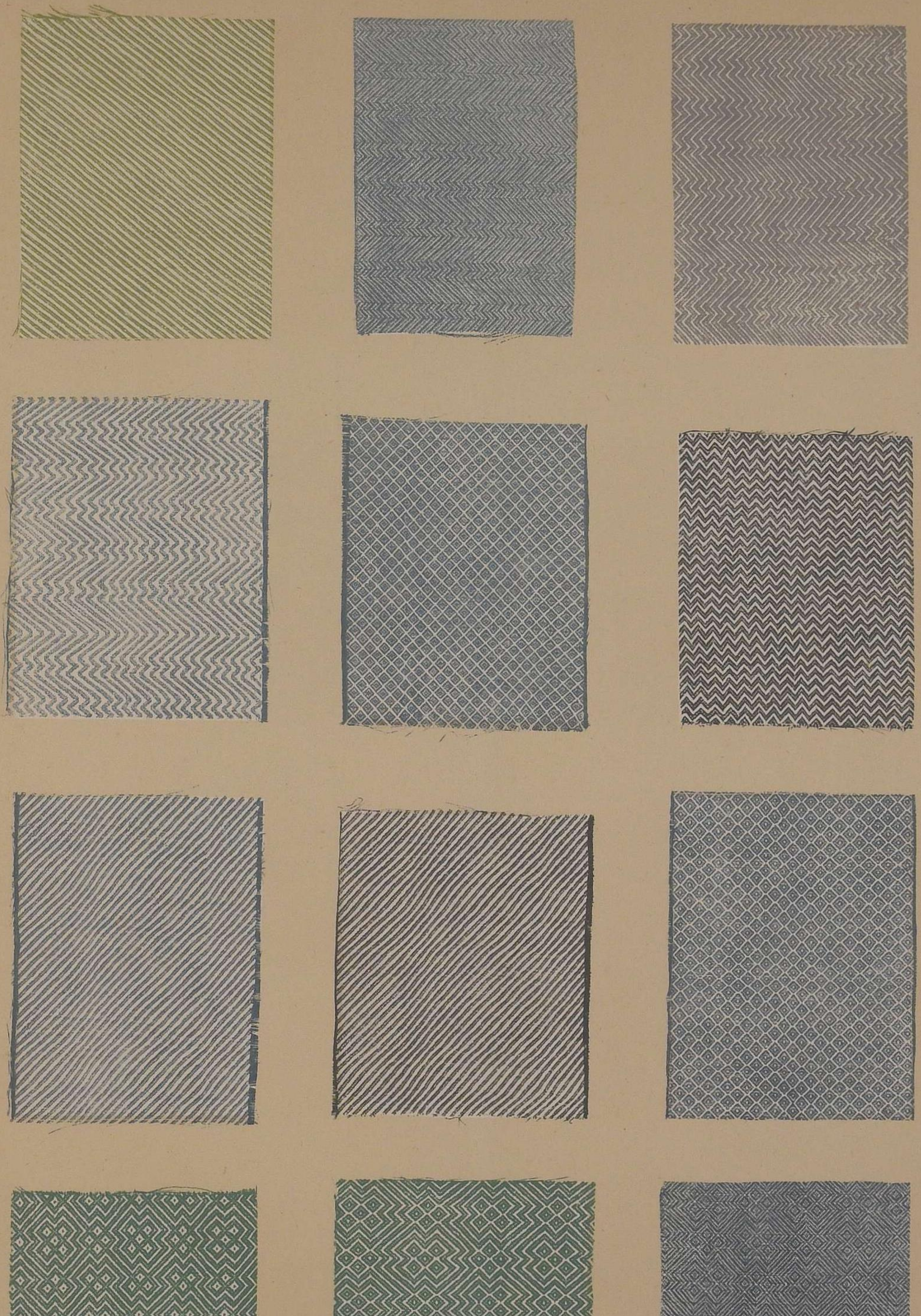
THANA SILKS.



THANA SILKS.

ON SOME OF THE DIFFICULTIES OF ART MANUFACTURES.

A TRAVELLER in India, who did us the honour to visit our Punjab Exhibition in 1882 remarked jokingly that it seemed as if the only way to get native workmen to do anything was to shut them up in a jail! It is certainly instructive for those who pride themselves on a ruthless and inflexible pursuit of what are called "principles of political economy," to notice how some of the fundamental ideas of that science fail to prove false in the case of the native craftsman—certainly in the Punjab, probably all over India. But in fact the maxims of political economy are based on the assumption that human motives and human desires work or act in certain ways and directions: and if it should be observed that in some countries human motives do not so work as is assumed, then what becomes of the maxims? On one occasion the writer of this note, found a man in a very humble shop opening on to a bazaar in the City of Lahore, engaged in cutting a pattern into a small brass plate which was to serve as the *"chuprâs"* or badge to one of our red or blue-coated office messengers. The usual lettering was of course the staple of what the plate bore, but the letters were surrounded with some flat design apparently of the man's own conception. Struck with the taste displayed, the writer suggested to the workman to undertake some larger and more lucrative work. The demand for *"chuprâs"* is, after all, very limited, and the profit could not be more than a few annas on each, whereas the same skill, to say nothing of possible further developments, could be turned to engraving and filling up with black *niello,* a variety of articles of use and ornament—salvers large and small, door-plates, vessels, and in short an extensive series of objects. After some visits to the local Museum and the pointing out of numerous edgings, borders, scrolls and other details suggestive for the work, it was agreed to commence by decorating in graven work, to be grounded in black, a salver of about 14 inches diameter. The first request was that the *writer* should make a "namuna" or design! This was, of course, declined, and the workman at last, after being reminded that the making of such patterns was his forte, set to work with the aid of the Museum examples alluded to, to draw his own. This he did admirably. After many weeks of waiting the engraving was at last finished. Very good indeed for a first attempt. The work was promptly paid for. Now, assuming the cutting and drawing to have been ten times that required for a somewhat ornate badge, the payment was at least fifteen to twenty times what a badge would have fetched. There was certainly some prospect of increased profits. Moreover, the work was such, that a second workman could have been secured to do all the preliminary work and all the rough parts of the ornamentation—the outlining of the circles with the compass, the division of the surface into spaces for ornament and so forth; so that the master workman's labour would have been reduced to a minimum. The writer, having shown the black and brass work—quite new and original of its kind, and altogether unlike the Moradabad work—quickly obtained orders in such number, that the workman could, by getting his relations, also brass-workers, round him, and shewing the smallest enterprise and zeal, have made many hundred rupees before the demand died out or was replaced by a rush for a fresh novelty. But no; with the greatest difficulty two or three small salvers were obtained, although prices of Rs. 20 and Rs. 25 and more were offered according to size and amount of work involved. In vain the profit to be made was pointed out; orders were listlessly accepted, but when week after week the only reply to enquiries was "will be ready to-morrow," the effort to get the goods was given up in despair.

The lack of enterprise and the unwillingness to work everywhere met with is the more astonishing because Indian workmen, if "driven to it," can work with exemplary diligence and endurance. The prospect of steady money-making seems either uncertain or too remote to furnish a stimulus. In giving orders for native work, even when the order is accepted, the inevitable "to-morrow" must always be borne in mind. The smallest thing will never be done to-day, but to-morrow. All over the East it is the same—*"farda"* drawls the Cairene workman just as readily as his Indian brother says *"kal."* Then, besides the time required for meals, for the *huqa,* for prayers and for holidays, there is always the convenient fever, the sick mother, the inevitable grandmother who has died, and the daughter to be married, and so, alas, Posthumus! "fugaces labuntur aunni."

And when this apathy is overcome there is another difficulty to be feared. Having become awake at last to the possibility of doing a fine trade in some class of work, the workmen turn out piece after piece in such a hurry to get money, that the articles—most of them copies of copies to begin with—have all the defects of the first copy gradually magnified, and the ornamentation grows so poor that the demand falls off, both

character and technical merit being lost. The artizans seem always to be either in the ice of apathy and indifference or in the fire of hurry and scamped work. There is no happy mean. Much of this kind of fate has befallen the ivory inlay of Hushiarpur and the metal ornamentation of Moradabad.

It must also be admitted that the attempts on the part of some purchasers to buy work for less than its real value—even though this is induced by the abominable system of bargaining down from a confessedly absurd initial price—have had a very serious effect in deteriorating the quality of manufactures. If people are determined to have embroidery, jewelry, inlay, &c., at low rates they can be supplied, but it is with the cheap worthlessness that now, alas! is so commonly displayed in the verandahs of the hotels of our cities and towns.

Another great trouble is the singular aptitude of even the best workmen and designers to get *poisoned,* if I may use the expression. The idea of doing something just like a real European article—*"asl wilayat ki muáfik"*—seizes upon them. Instead, for instance, of looking at the charming old architectural decorated forms, in doors, windows, balconies and mouldings, and gathering suggestions from them for his cupboards and cabinets, the carpenter will exultingly take a woodcut from an advertising English Furniture Warehouse catalogue, and make what he thinks a copy. The cut being rough in itself and in some sort of perspective, the workman can very imperfectly understand it, and the result of his interpretation may be seen any day in the bazaars of our large stations. I can still recollect the pride with which—some years ago, it is true, but the spirit still remains—an accomplished carpet-weaver showed me a fender-rug which he had ornamented with a blue sky and clouds, a falcon clutching a dead rabbit in the middle, and a shaded scroll to represent ormolu moulding round the edge! This is a matter in which the influence of our schools of art will be most felt, and is really not a matter which in his present state of education it is within the artizan's power either to perceive or to remedy. The demand for furniture of any kind is necessarily a thing of the present day. Furniture, excepting bed-legs, chests or presses, the *takht-posh* or low table, and the *pírí* or stool, was hardly known to the forefathers of the present generation of workmen. To meet the new requirements it seems likely that a new school of design based on indigenous architectural notions will eventually be formed. The experience of the writer is that almost any good carpenter only needs to be set upon the track indicated by the traditions of his own style to be able to go on alone with surprising success. The roughest indication of the general form and purpose of an object of furniture being given, he is frequently capable of filling up the characteristic details of panelling, mouldings and decoration with artistic propriety.

The worst form of the disease, however, is the passion for the bright, raw and fleeting colours of the imported aniline dyes. That a country in which the older work, in carpets, tapestry, fresco, enamel, and indeed in everything in which combined colour plays a part, is so excellent; in which richness and depth, warmth and life, are combined with sobriety, delicacy and subdued harmony of tone, should delight in greens which are complimentary to no known colour, in violets which give one a disagreeable sensation at the bottom of the throat, and in blueish crimsons which nature herself can hardly manage in the flower border, and which in embroidery seem to have the faculty of killing or of jarring with every other tone in their company—is truly wonderful. Yet so it is: year after year, the import figures against the noxious aniline crystals, go on increasing; and it is not the more sober maroons and olives, or the combinations in which European dyers know how to turn the tar products to good account, that are popular, but magenta, "gas" green, curry-yellow, and now a vivid "French" blue, which, however, is less in favour as it requires spirit of some kind, if not pure alcohol, for its manipulation.

Municipalities might keep a look out on these imports, as fit subjects for an octroi as prohibitive as they please.

Passing over as a minor difficulty and one easy to remedy, the tendency of all Indian craftsmen to leave their work crooked in line and unfinished in joints, to spoil a carving by allowing an ugly knot in the wood right in the middle, to disfigure their doors, as is the custom with the skilful Bhera carvers, by driving large-headed tinned iron nails right through the centre of the mouldings and so forth, I must notice one other peculiarity which is likely to have a bad effect on the future of Indian art industries. I allude to the peculiar secretiveness of workmen possessed of trade processes. They will rather let a valuable secret die with them, and allow the country to suffer the loss, than confide it to anyone. Nor has the idea of the "patent" filtered down to the native mind, though there is a Patent Law which is neither difficult to understand nor hard to enforce. We have now living at Jalandhar a lineal descendant of the artist who decorated the beautiful Wazir Khan Mosque at Lahore, so well known for its complete and exquisite covering of encaustic tiles and pottery mosaic. This person is also possessed of the art of making tiles, producing a glaze of a hardness and finish far superior to that of other makers, and producing colours, notably a pure yellow and splendid browns and greens, which are nothing like equalled by any of the better known Indian potteries. No inducement, however, can pursuade the manufacturer to pursue this branch of his craft in a regular way. At rare intervals he will produce a single tile or a panel of tiles, and that is all. Yet he has furnaces and a factory in which he is daily firing spittoons, jugs, basins and other household property for the Commissariat Department. Exactly the same fires that serve the one no doubt most useful and paying department would also serve for an occasional kiln of the beautiful tile-ware. but no! the art will probably die with him; that is to say, the art as available for the conditions of Indian

workshops, Indian climate and Indian life, for it is vain in such a case to say what oxides, chlorides and so forth will give us tints as rich if we have not the chemicals on the spot nor the means of producing the heat that many European enamels demand.

The secret lies not so much in the abstract chemistry of processes as in the peculiar adaptation of the means and materials that are to be had in Indian bazaars, and can be used under the conditions of an Indian artizan's life. But this is often *a real secret* and not to be confounded with the elaborate sham secrets which also abound, though they are easily detected. Of the latter an example may be quoted in the making of gold-beaters' skin (*jilli charmi*). The fine integument duly peeled off, it is at once to be preserved from the attacks of insects and to be rendered pliant and not crisp, for which purpose treatment with certain greasy substances and also certain astringents and aromatics is desirable. The maker will, unless assured that you do not intend to set up a rival manufacture, confide the *recipe* of some *two dozen* drugs, considerably more than half of which are absolutely inert or else superflous, but which are added to make a show of great difficulty or high art in the process. Similarly, a gunsmith at Lahore exhibited the greatest reluctance to show the very rude, but rather ingenious machine with which he cut the spiral grooves in his rifle barrels. He was at last pursuaded by the consideration that as Europeans undoubtedly make good rifles of their own, one of them could not want to steal his "secret."

Such are some of the difficulties which beset the practical work of encouraging native art manufactures. They do not by any means exhaust the catalogue, but even thus much may usefully enlighten those who expect to get their orders punctually carried out, and think it as easy a matter as to order a cabinet or a pair of boots from London tradesmen. It may also disarm those who think that a Resolution of the Government of India or an application of Political Economy will revive the native crafts straight off and produce a flourishing trade. It is true that many of these difficulties, including one not alluded to, the necessity imposed by native custom for cash advances to purchase materials, may be gradually overcome by patience, time, and occasionally by the influence of particular sympathetic and genial individuals; but they *are* difficulties nevertheless, and should rather sober expectation than discourage intelligent effort, and leave us content to be making slow progress, so long as it is in the right direction.

B. H. Baden-Powell.

JEYPORE EXHIBITION OF 1883.

The very great impulse which has been given to the promotion of art manufactures in Central India and Rajputana, by the generous encouragement of H.H. the Maharaja of Jeypore, must not remain unnoticed by us. It may be hoped on the other hand that the Journal of Indian Art may contribute its aid towards the attainment of the object which His Highness has in view, viz: to spread a wider and more intimate knowledge of the art productions of Native States in Northern and Central India, an object which, without the assistance of the Rulers and Princes of those States, it would be difficult to attain. The area of these Native States is enormous. It would cover a considerable portion of Europe. But the internal economy and productions of these countries have naturally been much less studied and understood by the English officials in India than those of British territories. The Maharaja has been fortunate in having by his side two able and enthusiastic coadjutors, Surgeon-Major T. H. Hendley and Colonel Jacob, who are both widely known throughout India as earnest and disinterested workers in the field of progress. More perhaps has been done by Colonel Jacob to prevent the degredation of Oriental Architecture, by a practical illustration of its beauties in modern building, than any other official The City of Jeypore has now a reputation of its own as a successful combination of the Eastern designs with the Western luxuries of street lighting and efficient drainage.

Although Surgeon-Major T. H. Hendley has not been so long resident in Jeypore as Colonel Jacob, whose name has for years been associated with the place, yet the work that he has assisted in enabling His Highness to effect has been of great importance to Indian Art. In 1883 this officer organized a most successful Exhibition at Jeypore, chiefly of art-ware and ornamental fabrics from the Native States in the neighbourhood, Jeypore of course being the most prominent, a paper on which, by Surgeon-Major T. H. Hendley, was published in our second issue. But the work did not end, as is so often the case, with the Exhibition itself. The undertaking led, and will for years continue to lead, to that better knowledge and appreciation of Central Indian Art of which we have already spoken; and this result is due entirely to the enlightened action of H.H. the Maharaja, who permitted four volumes to be prepared in which coloured and photographic representations of many of the most valuable and artistic exhibits are brought together, and has with princely magnificence presented copies of this useful work, not only to H.M. the Queen-Empress and H.R.H. the Prince of Wales, but also to the leading Museums and Art Institutions of Great Britain, Europe and America. There are in the volumes nearly 400 illustrations, a very great number of which afford a most valuable addition to our knowledge of Indian art designs. Permission has been accorded to publish a few of the best examples of these in the Journal of Indian Art.

JEYPORE ENAMELS.

COLONEL JACOB has almost simultaneously prepared a large and extremely valuable series of illustrations of Jeypore Enamel, one of the most popular and interesting classes of Indian Art-ware. A description of it, by Surgeon-Major T. H. Hendley, was contained in our second issue. We are enabled to state that with Colonel Jacob's permission we shall be able to present to our subscribers one or more of these illustrations with the next few numbers of the JOURNAL OF INDIAN ART. We feel sure that we can give no better encouragement and aid to the cause of Indian Art than by distributing as widely and speedily as possible a knowledge of the art designs which the earnest labours of Surgeon-Major T. H. Hendley and Colonel Jacob have, under the generous protection of the ruling Maharaja, brought into such prominent notice.

INDIAN AND COLONIAL EXHIBITION OF 1886.

WE are glad to be able to announce that a separate collection of art-ware and ornamental fabrics will be provided by each Province of India to the Indian and Colonial Exhibition of 1886. It is understood that, as at Calcutta last year, when the best representative collection ever brought together was displayed, each Province and leading Native State will have a separate court or space allotted to it for its collections of art exhibits. The plan seems to us a good one, as likely to lead to greater efficiency and completeness than an Imperial or general collection. We cannot but hail the Exhibition of 1886 as likely to give an immense impetus to a knowledge and development of Indian Art.

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